



THE JOURNAL

of the

Token And Medal Society

VOLUME IV

April-June 1964

NUMBER 2

THE PRESIDENT'S MESSAGE

August, and the annual meeting of the Token and Medal Society will be here before we know it. Plans are under way to make all members of Tams who attend the ANA meeting at Cleveland find it doubly enjoyable.

We have requested a time and date for our general meeting and have been assured that we will be included on the official program. The time hasn't been firmed up as yet but will probably be Friday, Aug. 21. I urge every member of Tams to attend the Cleveland convention this year and hope to see you all in attendance at all the activities we have planned.

The Secretary informs me that there are many members who are delinquent in this year's dues. I know how easy it is to forget to send them in, but if we are to keep in good standing in the most Elite Society of the numismatic fraternity we must take a little time to drop that letter in the mail with our check enclosed. Furthermore, the income of our society is almost wholly dependent upon the dues. Our expenses, such as publishing the Journal, are possible only if they continue to come in.

The reprint of Wright's which has been accomplished because of the diligent work of our Editor, Al Hoch and with the assistance of members Ralph Mitchell and Geo. Fuld and others, is now showing a profit to Tams.

These members, and also Virginia Culver who has attended to the mailing out of the books, are certainly due a great deal of credit for their unselfish work in making this book available to all of us.

As of April 15, Tams treasury shows a net profit on the sale of the Wright reprint of \$215.28. We still have some copies for sale and those who have not as yet purchased a copy are urged to do so.

We have had many suggestions for future reprints to be made on many worthwhile subjects and I'm sure we will again attempt to do so. This will be brought up at the Cleveland meeting, so all suggestions will be heard at that time.

Our Editor, Al Hoch is in need of worthwhile articles for the Journal. If you have an interesting item, large or small, please forward it to him so that the Journal will continue to be the interesting organ it has always been.

See you all in Cleveland, Exonomistically yours,

Paul Hamm

ADMITTED TO MEMBERSHIP
(Through April 16, 1964)

- #836 - Herman E. Rudolph, 49 Cambridge Drive, Short Hills, N.J.
- #837 - Capt. E. Ted Liberty, 175 E. Hasting St., Vancouver, 4, B.C., Canada
- #838 - Charles L. Tauscher, 321 N. Long Ave., Chicago, Ill. 60644
- #839 - Anthony J. Mourek, 156 Lawton Rd., Riverside, Ill. 60546
- #840 - Dr. Kenneth Leonard, Garrison, North Dakota
- #841 - L.H. Thawley, Route 1, Box 304, Tryon, N.C. 28782
- #842 - David E. Schulz, 503 E. Howard St., Winona, Minn. 55987
- #843 - Harold H. Berk, 148 Main Ave., S.W., Warren, Ohio
- #844 - Phillip F. Markovitz, 372 Brookfield Ave., Boardman, Ohio
- #845 - W. Frank Spone, RFD # 4, Morristown, Tenn.
- #846 - Herman Engelhardt, Box 245, Montrose, Calif.
- #847 - Lee E. Ruggles, 115 E. Gambier, Apt. A, Mt. Vernon, Ohio 43050
- #848 - Harold Kelley, Box 125, Woburn, Mass. 01801
- #849 - Aubrey Mayhew, Box 1958, G.P.O., New York, N.Y.
- #850 - Donald Punshon, 3360 N. Neenah Ave., Chicago, Ill. 60634
- #851 - Kenneth T. Hall, 130 Stanley Drive, Williamsburg, Va. 23185
- #852 - James Mitchell, 440 Ocean Ave., New London, Conn. 06320
- #853 - Stephen Rosenfeld, 53-34 Hollis Court Blvd., Flushing, N.Y. 11365
- #854 - Lewis K. Ferguson, 703 N. Woodworth St., Algona, Iowa 50511
- #855 - Murray Handelman, 340 Webster Ave., Brooklyn, 30, N.Y.
- #856 - Leona Rasko, 109-18 Lefferts Blvd., South Ozone Park, N.Y. 11420
- #857 - Grant B. Schmalgemeier, 1317 W. Eddy St., Chicago, Ill. 60657

DECEASED

- #769 - E.A. Parker, 1254 Market St., San Francisco, 2, Calif.

RESIGNED

- #259 - Marjorie A. Derlin, 15190 Highway 80, El Cajon, Calif.
- #733 - Nerio Bustos Rodriguez, Buenos Aires, Argentina
- #547 - Ernest F. Cooke, 23950 Glenbrook Blvd., Euclid 17, Ohio

CHANGES OF ADDRESS

- #24 - A.A. Gibbons, 1121 Mulberry St., Scranton, Pa. 18510
- #61 - James C. Wobensmith, 512 Righter St., Philadelphia, Pa. 19128
- #99 - Duane H. Feisel, P.O. Box 215, Medfield, Mass. 02052
- #119 - Warren Lee Young, Box 14513, Baton Rouge, La. 70808
- #136 - California Exonumist Society, P.O. Box 577, La Mesa, Calif. 92043
- #192 - Dee Pendley III, 1444 24th St., Apt. A-111, Boulder, Colo. 80302
- #219 - Tom Wass, 270 Park Ave., (Suite 1960), New York, N.Y. 10017
- #221 - John A. McMullen, 1 N. Grand St., Lewistown, Pa. 17044
- #252 - Joseph M. Max, 104 Ann St., Baden, Pa. 15005
- #277 - Mrs. Doris Martin, 6207 Chevy Chase, Houston, Texas 77027
- #287 - E.H. Davis, 61 Oakland Ave., Waterbury 10, Conn. 06710
- #289 - Carl Olander, Jr., 9616 21st Ave., N.W., Seattle, Wash. 98107
- #419 - Jim Betton, Jr., Box 533, Santa Monica, California 90406
- #604 - Michael Fusco, 188 Jasper St., Syracuse, New York 13203
- #685 - Frankie J. Potts, Station D, Box 3097, Albuquerque, N. Mex. 87110
- #688 - Joseph W. Gratzol, 2228 Lincoln Way, West, Mishawaka, Ind. 46544
- #772 - Christine McGuire, P.O. Box 520, Hanover, N.H. 03755
- #69 - Gordon Medcalf, 257 Pouli Rd, Kailua, Oahu, Hawaii

A SPECIAL REQUEST . . .

Our mailers are going to completely revise the TAMS mailing list within the next couple of months. It is VITAL that all active TAMS-sters furnish the secretary with their Zip Code Numbers, if this has not already been done. PLEASE, if you haven't sent your Zip to Bill Spilman, grab a postcard and do it now.. PLEASE?

PLEASE !!!

PLEASE !!!

PLEASE !!!

The Secretary received 26 copies of Vol. IV, # 1 that were "undeliverable" to members who had changed their addresses and failed to let TAMS know. Journals cannot be forwarded, but are sent, postage due, back to the Secretary. This means it costs 10¢ to "redeem" the issue and another 10¢ to remail it! The Post Office was able to provide 24 of the 26 missing addresses. Two are still considered "missing". Does anyone know the whereabouts of either A.A. Gibbons, #24, formerly of Brooklyn; or Victor W. Buck, formerly of Covina, Calif.? Please notify the Secretary if you do, so we can correct their addresses and get them back on the mailing list....and if YOU move, let the Secretary know right away so you won't miss or experience undue delay in receiving your TAMS mail. THANKS!

THE LIBRARIAN REPORTS

By Clifford Mishler, Librarian

Recent contributions by the regional T&M organizations have brought our files of their publications pretty much up-to-date. However, we still need Volume 1, Number 1, of "The Catamount," and all issues of the "The Medallion" from the first issue through Volume 2, Number 1, if any member has spare copies of these issues.

Another generous donation to the library fund has been received from member Frances A. Blend. There are many volumes which should be added to the library, so we will welcome book or monetary contributions from any member able to make them.

Library Catalog Additions-

The following additions should be made to the catalog as previously published:

- B-5 Bell, R.C.; Commercial Coins, 1787-1804. 1963. 320 pp. Illus.
- C-9 Chicago Area Token & Medal Society; The Catamount (periodical issues); Now complete Vol. 1, No. 2 through Vol. 1, No. 5.
- C-10 California Exonumist Society; The Medallion (quarterly); Now complete Vol. 2, No. 2 through Vol. 3, No. 4.
- D-2 Dirlam, H. Kenneth; No Push-ee: No Pull-ee, The Story of Mansfield's Co. Electric Street Railway, No date. 16pp. Illus.
- H-2 Hibler, Harold E., and Kappen, Charles V.; So-Called Dollars. 1963. 156pp. Illus.
- M-1d Mishler, Clifford; 1962 United States & Canadian Commemorative Medals & Tokens. 1963. 48pp. Illus.
- M-1e Mishler, Clifford; 1963 United States & Canadian Commemorative Medals & Tokens, Monthly installments for Jan. - Aug. 1963. 40pp. Illus.
- N-2 New England Exonumist Society; The Exonumist (periodical issues); Vol. 1, No. 1 through Vol. 2, No. 1.
- S-5 Schwartz, Max M.; Supplement to Atwood's Catalogue of United States and Canadian Transportation Tokens, 1958 Edition, through January 1963. 15pp.

ADVERTISING DEADLINE FOR THE NEXT ISSUE OF THE JOURNAL IS JUNE 10. PLEASE DIRECT ALL ADVERTISING MATTERS TO: WILLIAM B. SPILMAN, ADVERTISING MANAGER, P.O. BOX 1122, WAYNESBORO, VIRGINIA, 22980.

BOOK REVIEWS

SO-CALLED DOLLARS by Harold E. Hibler and Charles V. Kappen, First Edition, 1963, Coin and Currency Institute Inc., New York, N.Y. fully illustrated, 156pp, \$12.50

The Hibler-Kappen book on So-Called Dollars has now been in the hands of collectors for three months, and its worth to collectors of this material seems to be growing every day. Since this long-awaited book had been looked forward to with great expectancy by dealers and collectors alike, it was natural that a great variety of reactions were shown when it made its first appearance. We heard criticism from some that too many pieces that should have been included had been left out. Others criticized the book for including pieces that should not have been in it. The valuations were said to be too high by some, while others felt that they were too low.

The unanimous opinion, however, was that the authors had produced one of the best books on any numismatic subject that has come out for several years. The amount of research that went into producing a book of this kind was tremendous. . .the scope more than expected.

Since the authors had very little in the way of a gauge to begin with, it was necessary for them to define and set up specific limitations before attempting a work on so-called dollars. So-called dollars was nothing more than a term attached to commemorative and a few other dollar-size medals until Richard Kenny gave them an independent status with his book on So-Called Dollars that appeared in the July-August Coin Collectors Journal of 1953. This, however, did not make too clear a distinction as to which medals came into this category and which did not.

Messers. Hibler and Kappen definitely set up a guide by which to determine those medals that were to achieve the status of So-Called Dollars by listing eight rules or limitations. Although many collectors might disagree with some or all of them, I feel that without them the book could not have given the collector a series with a definite understanding as to which medals belong.

Since a U.S. dollar measures 38mm, the so-called dollars would, at first thought, be a medal of the same size and of the same metal. This, however, is not the case since the Bickford dollar of much lesser size, and of another metal, and the Bryan dollar of much larger size are probably the two pieces more nearly described by the term "so-called dollars" than any other medal in the series, except the Leshers. The specification of 33mm as minimum and 45mm as maximum size was a very wise decision since it gave us a much larger scope for our collection and certainly included medals that have the feel, look and characteristic of a dollar although not of the same size. The Bryan dollars, although of a much larger size than the maximum 45mm, were included because of their acceptance for years as belonging.

The refusal of the authors to admit any holed or looped piece, (with the lone exception on No. 2 & 3) was felt by any collectors to be too strict since there are many medals in the cabinets of so-called dollar collectors that have all the characteristics of belonging but are hereby eliminated. I have many pieces that are dollar size, commemorating some event of national or state importance, and nicely struck, yet are not included because of being holed or having had a loop removed. Of course, I would have liked to have had these included because, like other collectors of this series, some of them are favorite pieces.

We must remember however, that many pieces have been struck only as ornaments to be hung from a watch fob or on a chain around the neck and therefore made only as a trinket with no possibility of their ever being thought of as a coin. Since so-called dollars such as the Bickfords and Leshers could have been official dollars, and the official medals of international expositions such as the 1876, (No. 20) or the Nevada dollar, No. 19 or No. 154, the Columbian or the Wilson dollar, No. 449 and perhaps others, could have become commemorative dollars had they been so designated by the government, we could have called these pieces "Could-have-been-dollars" or "Imitation Dollars" as easily as using the term "So-Called-Dollars". Hence a trinket or watch fob has no reason to be included. So, perhaps the authors were wise to leave out all pieces made for this purpose so as not to open the door for trinkets, souvenirs, pocket pieces and such. I feel that too many pieces that have no reason for being included are listed, and would rather see some of them eliminated rather than see the holed ones included.

The only real criticism I have of the book is the failure to follow two of the rules as laid down by the authors.

No. 7 states "No school, college or athletic medals". This rule was not followed as attests H.K. 272, 273, and 276. If these boxing medals are to be accepted then why not all athletic medals? There are baseball, football and other sporting events that have been commemorated on medals. Are we to assume, then, that these too should be included?

The most flagrant disregard of any of the rules is that of No. 8 which reads: "No Calendar or store cards; No trade tokens or emergency money". We find however, that at least 27 store cards are in the book.

Such store cards as Nos. 242, 323, 434, 460, 465-6 and 483-4 could be called exposition pieces since they were issued for and at one of the national expositions, therefore they might find a small reason for being included. Take a look at the twelve pieces from No. 737 to 749 and try to figure a reason for being included! These are all strictly store cards and if they are to be included, what of the hundreds of like pieces that can be found in dealers junk boxes from Maine to California and list business firms of all kinds? Are we to assume, then, that Store Cards are to be included?

Perhaps the greatest amount of criticism is heard from collectors who have a favorite piece or two in their collections which were not included and they feel that a great error was made by leaving them out.

There is no doubt that some of these pieces should have been included. Others have no claim to being so-called dollars as much as each of us would like to have all the pieces in our private collection included.

We must remember that although the authors ask to see and examine pieces from all collectors for a period of some three years, it is very probable that some pieces with all the reasons for being included still failed to come to their attention. The very magnitude of the undertaking and the many little-known issues of this material during the past hundred years is bound to result in the authors' failure to know of every piece. I'm sure the authors would be the first to agree with this.

I know of two pieces that were left out because neither Mr. Hibler nor Mr. Kappen had ever seen them. Mr. Kappen tells me that he had heard of these pieces but had never seen them until after the book was published. One is a very

rare San Diego Exposition piece of 1915 in silver, 38mm. The other is a silver piece issued in 1876 at San Francisco. Both pieces were acquired by collectors of so-called dollars after the book was released and purchased from persons who had no idea of what they were. I'm sure there are other pieces that failed to be included for the same reason. Those pieces that qualify but were left out because they were not known by the authors, and pieces issued since 1960 should all be listed in a supplement that I feel sure will eventually come out, perhaps by the authors.

As a final word, I will say that the book is one of the finest to come out in recent years, and has created a renewed interest in a series that has for many years been a part of numismatics, yet lacked an authoritative guide.

Although we may disagree on certain pieces belonging, no one could possibly find fault with the attribution and description of the pieces listed. The historical facts on expositions, fairs and events leading up to the issuing of these pieces could not be found in any other single volume.

The book is a monument to the pride, ingenuity, and industrial growth of America from the completion of the Erie Canal in 1826 to the admission of the 50th state to the Union. The inventions, the monuments erected to great Americans, the wars, and the cultural achievements of the past 130 years can be found here.

No numismatic library should be without this book.

P.H.

The Journal of the Token and Medal Society is the official publication of the Token and Medal Society, founded November 19, 1960 at Detroit, Michigan. Copyright 1964 by the Token and Medal Society, a non-profit organization.

PRESIDENT

Paul Hamm
3860 Superba Street
San Diego, California

EDITOR

Alfred D. Hoch
2218 Hartford Avenue
Fullerton, California

ADVERTISING MANAGER

William B. Spilman
P.O. Box 1122
Waynesboro, Virginia

ASSOCIATE EDITORS

Nathan N. Eglit
134 No. LaSalle Street
Chicago 2, Illinois
Arlie R. Slabaugh
7409 W. Howard Street
Chicago 48, Illinois

ASSISTANT EDITORS

Ralph A. Mitchell
Fullerton, California
John R. Reynolds
Fresno, California
Eric P. Newman
St. Louis, Missouri
Robert J. Lindesmith
Dayton, Washington

TAMS VIGNETTES
Tokens and Medals of Unusual Interest - No. 3
By Arlie R. Slabaugh

THE INDIANAPOLIS 500-MILE RACE



Every year at Memorial Day the most famous of all automobile races is held in Indianapolis, Indiana at the Indianapolis Speedway. Since this issue of the Journal will be published at approximately this time, a token commemorating the race is particularly appropriate.

The Indianapolis Speedway was built in 1909 by four men who believed that automobile racing, through its strain on cars that would show their faults, and through efforts to build cars superior enough to beat the competition "next year," would improve the quality of American cars. We have a present day analogy to this - after swearing off emphasis on speed, Ford is again racing its cars as a means of improving them.

The four men were Carl G. Fisher, an Indianapolis automobile dealer and part owner with James A. Allison of the Prest-O-Life Company; A. C. Newby, president of the National Motor Car Co., builders of the National car in Indianapolis when it was an automobile center; and F.H. Wheeler, maker of the Wheeler-Schebler carburetor.

There were several shorter races up to 250 miles held on the track during 1909-10 (including a 5-mile race won in 3 minutes and 17 seconds in 1909) but the first 500-mile race was held on May 30, 1911.

Illustrated is a token contemporary with that first 500-mile race. Obverse, a racecar at finish line, grandstands in background. Inscription above: 500 MILE - \$25,000 SWEEPSTAKES RACE / THE GREATEST RACE / IN THE WORLD. Below: INDIANAPOLIS MOTOR SPEEDWAY / MAY-30-1911 / INDIANAPOLIS, IND. Reverse, a racing car, facing forward, apparently rounding a curve. Above: THE WINNER. Below, advertising of BLUE RIBBON/ CREAM METAL POLISH / (ribbon) / TRADE MARK / INTERNATIONAL METAL POLISH CO. / INDIANAPOLIS, IND. U.S.A. In tiny letters at bottom edge, the maker's name, GREENDUCK, CHI. Brass, 30mm.

The winner of that first race was Ray Harroun in a Marmon Wasp. He did the 500 miles on the circular track in 6 hours, 42 minutes and 8 seconds at an average speed of 74.59 m.p.h. For his efforts he won the \$10,000 first prize. Second place went to Ralph Mulford and third to David Bruce-Brown.

HALLMARKS ON U. S. LARGE CENTS

By Kenneth L. Hallenbeck, Jr.

One interesting area of specialization in the collecting of U.S. Large Cents, counterstamps, or both, is the study of hallmarks on U.S. Large Cents.

A technical definition of a hallmark is an official mark, stamp, or special symbol indicating a standard of purity, genuineness, or good quality often used in marking gold and silver articles. Hallmarks are also the official marks of a governmental appointee or agency. They were added to articles in addition to the mark of stamp or the silversmith or goldsmith. A more practical definition of a hallmark in today's usage would include silversmiths' and goldsmiths' marks or stamps as well as pewterers' and other artisans' and craftsmen's symbols. It is in this more broad context that I use the terminology "hallmark." The accompanying photograph of the back of the handle of a spoon made of coin silver shows a typical hallmark.

Early silversmiths and jewelers stamped their work with their hallmarks for the obvious reason of identifying it. For less obvious, and downright obscure reasons, some of these early silversmiths and jewelers used their hallmarks to counterstamp foreign and American coins, in particular, U.S. Large Cents.

One story that is commonly accepted about counterstamped Large Cents is that they were used as test pieces for silversmiths. Assuming the various characteristics of the copper in Large Cents was similar to those characteristics of the metal silver (copper is softer), it doesn't make much sense that the early silversmiths would have Large Cents laying around to test punch before they put their hallmarks on finished silver articles.

The most logical explanation of why hallmarks were counterstamped on Large Cents by silversmiths is that it was a good way to get inexpensive advertising. Early merchants realizing the potential in this same type of advertising frequently counterstamped Large Cents for the same reasons.

Because of the wide circulation of Large Cents, their large size, relatively small value, soft metal, and loose laws concerning mutilation of coins, and in particular the cents, they were ideally suited for counterstamping.

Hallmarks are distinctly different from merchants' stamps, and yet are difficult to identify even for the experts.

Merchants' stamps (counterstamps) are frequently only initials, names, or a combination of them. Often the merchants' counterstamp contained additional information such as type of business or city and state. Generally speaking, the size and style of the letters in merchants' counterstamps are larger than for hallmarks.

Hallmarks are also frequently only initials, names, or a combination of both. However, many times there is some additional design involved such as initials within a circle, square, rectangle, or oval. Rarely is additional wording or

or city and state included. The size and style of the letters in hallmarks are generally smaller than merchants' counterstamps. Hallmarks are frequently small letters in incused rectangles or cartouches. Their small size in general can be explained easily enough in that the articles silversmiths would create would be spoiled if their hallmark was too large and conspicuous. Hallmarks were generally put in a relatively inconspicuous spot on an article.

Very little material has been published on counterstamps in general and even less on counterstamped U.S. Large Cents. Until this article, nothing has been published about hallmarks on coins, at least nothing that I could find. It is hoped this small scratch on the surface will be a stimulus to further research in this virgin field leading to the uncovering of that wealth of material that lies below the surface.

The few specimens illustrated represent only about 10 to 15 percent of the counterstamped Large Cents in my collection, giving rise to the hypothesis that hallmarks are considerably scarcer than merchants' counterstamps. As I specialize in hallmarks, the percentage in my collection is no doubt higher than in other "average" collections of counterstamped U.S. Large Cents. In spite of the relative scarcity of these items, counterstamped U.S. Large Cents can be easily picked up when available at nominal prices. In purchasing such a coin you are buying the counterstamp and not the coin, so generally the Large Cent without the counterstamp would be worth considerably more. The condition of the counterstamp is also more important than the condition of the coin, so that a holed coin shouldn't be worth too much less than other similar counterstamped pieces in good or better condition.

A list of photographs of U.S. Large Cents with identifiable hallmarks and a coin silver spoon handle is as follows:

- (1) 1797 U.S. Large Cent counterstamped PIERCE in incused rectangle on obverse attributed to John Pierce, silversmith, Boston, Mass., circa 1810.
- (2) 1819 U.S. Large Cent counterstamped W. G. in incused rectangle on obverse, attributed to William Gale, Jr., born 1825, New York, New York, circa 1844-1850.
- (3) 1800 U.S. Large Cent counterstamped Script IA in incused rectangle on obverse, attributed to John Adam, born 1780, died 1846, circa 1799, Alexandria, Virginia.
- (4) 1837 U.S. Large Cent counterstamped A. CHAPIN on obverse, attributed to Alexander Chapin, silversmith, Hartford, Conn., circa 1846.
- (5) 1816 U.S. Large Cent counterstamped J.S. in oval on obverse, attributed to Joseph Shoemaker, silversmith, Philadelphia, Pennsylvania, 1793-1839.
- (6) 1833 U.S. Large Cent counterstamped J. CRAWFORD in incused rectangle on obverse, attributed to J. Crawford, silversmith, New York, circa 1815-1835, and Philadelphia, Pennsylvania, circa 1837-1843.
- (7) 1847 U.S. Large Cent counterstamped with three hallmarks:
 - (a) Lion Passant, a standard mark for England
 - (b) Anchor, emblem for the city of Birmingham, England
 - (c) King's Head, symbol of the period of 1834 to 1838**
 - ** This is curious in that the coin is dated 1847
 - (d) No date letter is on this piece, also curious

(8) Underside of handle of spoon made of coin silver (melted silver coins) showing hallmarks. Attributed to Brin(d)smaid & Hildreth, Burlington, Vermont, circa 1830.

I would welcome correspondence with anyone having counterstamped coins of any type they might suspect are stamped with hallmarks. In this manner, perhaps this can be a continuing series of articles as more specimens come to light and are attributed.

K. L. Hallenbeck
4028 Mound Pass
Fort Wayne, Indiana 46807

Bibliography:

Old Silver and Old Sheffield Plate, by Howard Pitcher Okie,
Doubleday & Co., Inc., Garden City, New York, 1928.

A Directory of American Silver, Pewter and Silver Plate, by Ralph M. and
Terry H. Kovel, Crown Publishers, Inc., New York, 1961.



(1)



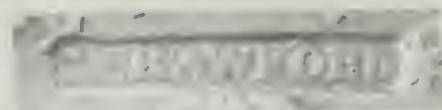
(2)



(3)



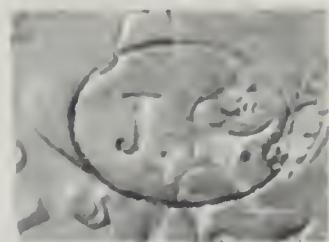
(4)



(6)



(7)



(5)



(8)

MERCHANT STORE CARDS, TOKENS and SCRIP

1-“OKLAHOMA” Collection of 115 pieces-includes 25 INDIAN TERRITORY \$ 350.00
 One is a Civil War Note used by F. H. NASH, FORT GIBSON, C. N. and a “RARE” CHEROKEE NATION WARRANT signed by JOHN ROSS, Principal Chief Cherokee Nation.

2-“OKLAHOMA” Duplicate group of 55 pieces includes 15 INDIAN TERRITORY \$ 150.00

3-“OKLAHOMA” Duplicate group of 40 pieces, some were used before statehood \$ 80.00

4-“INDIAN TRADER” J. J. McAlester, McAlester, I. T. Scrip Notes-Complete Set \$ 250.00
 (1890 Red Back \$1-50-25-10-5) (1900 Black Back \$2-\$1-50-25-10-5)

5-“INDIAN TRADER” J. J. McAlester, McAlester, I. T. TOKENS - \$ 150.00
 Scalloped Aluminum-\$5-\$2-\$1-50c-25c-10c-5c

6-“INDIAN TRADER” J. J. McAlester, McAlester, I. T. TOKENS-\$2-\$1-50-25-10-5 \$ 100.00

7-“INDIAN TRADER” J. J. McAlester, McAlester, I. T.-7 Trade Notes 3 Tokens \$ 50.00

8-“COALTON, OKLAHOMA” Coal Mining area - Complete set 5 brass tokens \$ 25.00

9-“COAL MINING” Collection of 111 pieces Tokens & Scrip-(17) are Indian \$ 150.00
 Territory and Oklahoma. The others are half Kentucky and half West Virginia

10-“KANSAS” Collection of 93 pieces all different-many are 5 pc. sets \$ 250.00

11-“KANSAS” Duplicate group of 25 pieces all different \$ 50.00

12-“ARIZONA” Collection of 33 pieces 14 Bisbee 5 Lowell 4 Prescott \$ 130.00
 2 each Peoria, Douglas, Tucson 1 each Globe, Tolleson, Williams - PLUS - POST CANTEEN
 25c FORT BOWIE, A. T. catalogued Curto #5

13-“UTAH” Group of 13 pieces 5 Salt Lake 8 Park City, Utah \$ 25.00

14-“SOUTH DAKOTA” Collection of 41 pieces-South Dakota Tokens “VERY SCARCE” \$ 100.00

15-“SOUTH DAKOTA” Duplicate group 21 pieces-Start yourself a real search \$ 40.00

16-“FLORIDA” Collection (4 pcs.) 5c Miguel Dominguez & 5c Leopolda Lopez \$ 30.00
 Key West-5c J. H. Harvey, Dania-5c United States Sugar Commissary

17-“OREGON 5 IDAHO 5 MONTANA 3 WASHINGTON 3 NORTH DAKOTA 1 (Group 16\$ 48.00
 pieces)

18-“INDIAN TRADERS”-POST TRADERS-POST EXCHANGE-FORTS Collection of 70 pieces ... \$1200.00
 All are “RARE” and many unlisted in Curto lists-Any person interested in this collection or
 part af it please write stating interests.

19-“SUTLERS” Collection of 34-Curto #19-20-21-26-31a-32-33-34-36-37-59-87- \$1000.00
 107a - 114-115-132-139-144-156-174a-176-180-181-189-191-212-313-313a -314-319-321
 346-351-(Persons interested in these write stating which and in the event it is necessary to
 break up this group I will contact you.)

20-“CANTEEN-SOLDIERS HOME-NCO”, etc. Collection of 37 pieces some of which are\$ 100.00
 not listed in Curto’s listings.

Only once in a lifetime is a collection of this size broken up for sale or trade - This has been a great undertaking and in order that everyone will be pleased I will guarantee satisfaction by allowing a three day return privilege on these lots - Any order of \$100 or more I will include with it a Civil War Note used by F. H. Nash, Fort Gibson, C.N. plus a Cherokee Nation Warrant signed by John Ross, Principal Chief - I am cataloging “Indian Territory - Oklahoma” so will be very pleased to hear from any of our members who have pieces they wish to sell or trade me or to have them listed with the known pieces. I am interested in buying or will trade any of the above listed lots for tokens and scrip from “Colorado” “Kansas” “Nebraska” “Oklahoma” “Indian Territory” and those with the following names on them even if the state and town name does not appear-Harlan & Rooks-Reynolds & Hannaford-McAlester & Hannaford Edwards & Shelton-Collier & Sneed-Bishop & Nattock-Hemphill & Way-Rankin & Gibbs-Lewis & Pickett-Lee & Reynolds-Dunlap & Florer-John N. Florer-T. M. Finney-W. R. Little Finney-Schiffbauer-L. A. Wismeyer-J. H. Sherbarne-William S. Decker-Cleveland Bros.-Dudley Brown-F. L. Fred-Frank Fred-Jack Evans-Neal Evans-J. N. T. Gooch-J. M. Bartles-J. C. Hogan-F. B. Severs-J.H. Seger-John F. Brown-Passak Harjo-Shaw & Lanigan-

J. L. HARGETT P.O. BOX 170 OKMULGEE, OKLA., 74447

THE PHILADELPHIA MUSEUM TOKEN

By F.G. Duffield
(Reprinted from the Numismatist, February 1912)

At the last session of Congress a bill was introduced in the House of Representatives by Congressman Gill of Baltimore, appropriating \$50,000 for the purchase of a group of paintings owned by Dr. George Reuling of Baltimore. Included in the group is a life-size canvas of George Washington, painted by Charles Willson Peale, which has an interesting history. Dr. Reuling has documentary evidence that it was painted by Peale at the commission of Washington for presentation to Louis XVI; that the French monarch gave it to Lafayette on the occasion of the latter's return from America, and that for a long time it held a place of honor in Lafayette's home, and after his death it was purchased by the celebrated Parisian collector, Marsile; that at the sale of his collection in 1857 it was bought by C. Duhamel of New Orleans, was later purchased by Judge Tissot of the same city, and from his estate passed to Dr. Reuling. If the bill becomes a law, this painting, with the others, will find its way into the national collection of art in Washington.

Charles Willson Peale was perhaps the most celebrated portrait painter of his day in this country. Many of the portraits of the men in public life of Revolutionary times were painted by him, and it is recorded that he painted portraits of Washington no less than six times - in 1772, 1778, 1781, 1783, 1786 and 1795.

While the history of Peale as an artist is of great interest, it is by the tokens issued in connection with the museum of natural history founded by him in Philadelphia that he is best known to numismatists. So far as I can learn, the history of these tokens or his museum has never been recorded in numismatic journals, and is here given probably for the first time.



Charles Willson Peale was born of English parents at Chestertown, Kent County, Maryland, on April 16, 1741. He removed to Annapolis in 1762, where he carried on successively the trade of saddler, harnessmaker, silversmith, watchmaker and engraver. In 1767, at the age of 26, he received instructions in painting from Hesselius of Annapolis, and afterwards from Copley in Boston, and West in England. He removed to Philadelphia in 1776, but the times were not propitious for the arts, and, besides, the artist was a patriot. He was made a captain of volunteers, joined Washington, and fought in the battles of Trenton and Germantown. (From certain details of the background in the portrait mentioned above, showing, as it does, Nassau Hall at Princeton, it is believed that the work was executed about that time.)

In 1784 Peale opened his museum at his residence, corner of Third and Lombard Streets, Philadelphia. He had painted and preserved a large collection of portraits, to which he added many natural curiosities. In 1794 the Philosophical

Society granted him the use of its buildings on Fifth street, below Chestnut, and the museum was transferred there in September of that year. By an act of the Legislature, passed March 17, 1802, Peale was authorized to occupy the east room of the lower story of the State House (now known as Independence Hall) and all the upper story. It is also recorded that in 1809 Peale petitioned the Legislature to allow the city and county of Philadelphia to convert the vacant wings of the State House into fire-proof offices, and that perpetual use of the upper part be granted to the museum. At this time the museum contained 200 stuffed animals, 1000 specimens of birds, 4000 specimens of insects, a collection of minerals, cabinets of serpents, fishes, etc., and over 100 portraits of famous statesmen and soldiers painted by Peale. In addition to these he had on exhibition the skeleton of a mammoth which had been dug up in a marl pit in Ulster County, New York, which was later exhibited in Baltimore, and afterwards in Europe.

In February, 1821, the museum was incorporated as "The Philadelphia Museum." The incorporators were Pierce Butler, Raphael Peale, Rembrandt Peale, Coleman Sellers and Rubens Peale, all of whom, except Mr. Butler, were members of the Peale family. In 1828 the museum was removed to the Philadelphia Arcade, on the north side of Chestnut street, between Sixth and Seventh streets, where it remained till 1838. In that year it was removed to the northeast corner of Ninth and Sansom streets, in a building erected by the company at a cost of \$130,000. The enterprise was not successful from this time, and in 1844 it was closed and the collection sold.

(Note. - In 1869, at a sale held by Mason & Co. at Philadelphia, were 262 lots from Peale's Museum of Philadelphia. One lot was catalogued "Haverland's" design for the Museum Building, founded by Charles Willson Peale, A.D. 1784. 26 by 40. - Ed.)



Mr. Peale died in Philadelphia, February 27, 1827, aged 85 years, active and industrious to the last. He was a man of uncommon gifts, and would have attained greater fame as a painter had he concentrated in the cultivation of this one art the wonderful energies given to so many pursuits. Mr. Peale had several children, and he gave to most of them the names of famous painters. He was enthusiastic in art, and probably cherished the fond idea that the boys he named Raphael, Rembrandt, Vandyke, Titian and Rubens would some day attain the fame of their great patrons, and his eldest daughter become a second Angelica Kauffman.

Of special interest to collectors is the fact that another son, Franklin Peale, succeeded Adam Eckfeldt as chief coiner at the Philadelphia mint in 1839. Franklin Peale was appointed melter and refiner of the mint on January 5, 1836. Upon the retirement of Mr. Eckfeldt as chief coiner he recommended Mr. Peale as his successor.

Franklin Peale had the distinction of having been born in the Hall of the American Philosophical Society, in which building, as stated above, his father's museum was located at the time of his birth, October 15, 1795. When four months old he was presented to the society by his father as "the first child born in Philosophical Hall," and with a request that the society should name him. He was accordingly called after the chief founder and first president of the society - Franklin. (The foregoing information regarding Franklin Peale is from Evans' "History of the Mint.")

After the incorporation of the Museum in 1821 admission tokens or "tickets" in metal were issued bearing the portrait of Charles Willson Peale, the founder. The obverse has a profile bust of Peale to left, with the inscription, "CHARLES WILLSON PEALE, FOUNDER." Below the bust, "1784" (date of founding of the Museum). The reverse has the inscription "*PHILADELPHIA MUSEUM * INCORPORATED 1821." In the center, a wreath enclosing "ADMIT THE BEARER."

These were no doubt the "tickets" intended for the use of the general public.

There is another variety of this token which probably served a similar purpose. On the reverse of this, instead of the words "Admit the bearer," there is a stamped or engraved number. I have noted in sale catalogues the following numbers on the tokens: 1, 18, 30, 41, 46, 48. Tokens numbered 22 and 43 are also known. This variety was probably an issue of about fifty consecutively numbered pieces distributed by the management as passes to the Museum among their friends. Specimens are also found with neither lettering nor number, perhaps being pieces from the lot furnished by the die-cutters and not stamped or engraved by the management.

All the above were struck in copper or bronze, and these are sometimes found gilded. At least one specimen with "Admit the Bearer" exists in silver.

In the Bushnell sale one of these tokens was offered, a silver proof, with "To J.P. Norris" from the management. In the same sale there was also offered "a trial impression in lead."

The Peales also had a branch museum in Baltimore, and possibly in other cities. The elder Peale opened a branch at Baltimore in 1784, but this passed into the hands of Chas. Peale Polk (evidently a relative), and was discontinued in 1796, and shortly afterward Raphael and Rembrandt Peale opened the "Baltimore Museum" in the same building, also at the same time doing portrait painting. In 1813 Rembrandt Peale came to Baltimore to reside permanently, and erected a building on Holiday street north of Lexington street for a museum. This was called Peale's Museum, and for many years was one of the chief attractions of the city. This building afterward became the City Hall, and was used by the city for that purpose for many years.

I never heard of any tokens being issued for this museum.

Rembrandt Peale was born in Bucks county, Pa., in 1788, and at the age of 17 executed a portrait of Washington from life. He died Oct. 4, 1860, aged 83 years.

On receipt of one of the medals struck on the inauguration of the collection of Washington medals in the Mint, February 22, 1860, Rembrandt Peale wrote as follows:

"In acknowledging the receipt of your polite note of yesterday, accompanied by the Memorial Medal of Washington, I would express the peculiar pleasure your present affords me as a specimen of American art, gracefully designed, exquisitely finished, and the best medallic likeness of the great original which has come under my notice."



A token for New York World's Fair travelers has been minted for use on the Long Island Railroad's special Fair shuttle service between Manhattan and Flushing Meadow Park, site of the fair.

The token, in a gilt finish, displays the World's Fair Unisphere on one side and the Long Island Railroad's "route of the dashing commuter" emblem on the other. It is one of the first World's Fair tokens made available to collectors.

Interested collectors may obtain one, in uncirculated condition, by sending \$1.00 to

**World's Fair Info-Pac.,
P.O. Box 1964,
Garden City, N.Y.**

To commemorate its 25th year in the automobile business Mercury has produced a small medal marking the event. The design of the medal is the ultimate in simplicity.

At the top on the obverse is depicted the first Mercury model with the date below, 1939. On the lower half is depicted one of the latest models, with the date also below, 1964.

The reverse of this medal is encircled by a modernistic design. Within this design are the lines, MERCURY / XXV/ ANNIVERSARY.

This is a 32mm nickel-silver medal. A quantity of them were struck and made available to Mercury dealers across the nation.

TAMS members may secure a specimen by writing Ed Rochette, Numismatic News, Iola, Wisconsin, who has kindly offered to supply collectors from the remaining small supply obtained directly from Ford. Please enclose a self-addressed stamped envelope.

BLACK MAGIC

By Virginia Culver
(All Rights Reserved)

Some form of magic has been with us since the beginning of time. The history of magic throughout the ages is indeed a fascinating study. We find it connected and intertwined with religion. We find the Pharaoh's magicians performing duties of physicians and surgeons. We find the uneducated people of the earth associating it with voodoo and the supernatural. We know it today as the art of conjuring, legerdemain, or prestidigitation. With the advent of television and radio as entertainment, this art of amusement is almost lost.

The history of conjuring or legerdemain can be categorized into three different periods. In the sixteenth century, we find magicians wearing huge aprons with pockets which held their tricks. They performed with jugglers, contortionists, and story-tellers outdoors or in booths and were itinerant showmen.

This period lasted into the middle of the eighteenth century when magicians began to attract a better class of audience. They were booked in theaters and halls to perform their tricks using an elaborately draped table under which an assistant usually sat. They were costumed in flowing robes and performed their acts with many flourishes which held audiences spellbound.

Modern magic has abandoned the clumsy apparatus previously used to produce magical results with the minimum of visible gear. It grew too complicated for anyone performer to be able to master it all and thus, as in most fields of endeavor today, emerged the specialist. We have the illusionist, the manipulator, the mind-reader, and the escape artist.

The history of magic and magicians fills many books, but there is very little available reference material to be found by the numismatist on the tokens of magicians. Probably at some time or another every token and medal collector has run across a palming coin somewhere - in his own collection of oddments, a friend's, or on a bourse table. This does not necessarily mean that there is a plethora of magicians' coins; however, even the erudite are not always able to recognize and attribute them.

This article is not intended to be a learned dissertation on palming coins, nor is it intended to be a complete listing of magicians' tokens, but merely a beginning or introduction to a confusing and fascinating series of exonumia in a nascent state.

All coins, medals, and tokens must fall into some sort of classification to be able to be studied and enjoyed to the utmost and so it would seem apropos to divide magicians' tokens into a few definite groupings. By the very nature of this befuddling profession, this is not an easy task. There is no rule of thumb which collectors may use to always be able to identify or classify these tokens.

One distinct difference which sometimes can be used for identification is the fact that many times the obverse and the reverse of these tokens are the same. Like grammar and spelling, there are always exceptions.

My friend, James Wobensmith, a numismatist and a magician, feels five groups would take care of most magicians' tokens excluding the medals. For practical purposes in this trial listing, we will use the letter "M" to denote they are magicians' tokens. The five grouping will be designated by the letters "A, B, C, D, and E" and the specific tokens will be numbered. In this way, any number of tokens may be added to any grouping as time passes.

GROUP A - TOKENS USUALLY TERMED "COINS"

These were used by itinerant magicians many years ago in their gift packages. These are quite hard to identify.

MA 1 This token is 24mm, nickel, obverse and reverse are the same with a plain edge. It is a mounted rider bearing his colors with a tall plume and there are no inscriptions or further identifiable markings.



MA 1

GROUP B - PALMING COINS

These are usually half-dollar or dollar size and in some cases, English half-crown size, that were either issued by or attributed to various performers. Most of the magicians' tokens will fall into this classification. These are the most interesting because they can be attributed more easily.

MB 1 This half-dollar size palming coin, 30mm with a reeded edge is perhaps the most recognized specimen put out by the New York Dealer and performer, Martinka circa 1875. His first palming coins carried his personal advertisement on one side and this full length figure of a magician standing atop the world producing an array of articles from a top hat.



MB 2

MB 2 A year later, his palming coin carried this figure on both obverse and reverse. It can be found in copper, brass, nickel, German silver, and aluminum. The same design was made in three sizes. "MUNDUS VULT DECIPI: DECAPIATUR", the legend, freely translated is "The world wishes to be deceived, let it be deceived". This is listed in Wright's catalogue as #1540 and in Kurth as #81A.

MB 3 Same as above only smaller.

MB 4 Same as above, but only 8mm. This was used expressly in the "Shower of Gold" trick and I believe only appears in copper.

To the 19th century magician, quite an investment was required to use real gold coins in doing some of the well known sleight of hand tricks which would produce money out of thin air. It is said of Hermann the Great that he always used 20 dollar gold coins. John Mullholand tells an interesting story in his article in "Numismatic Review" about the magician, Professor Young. It seems he counterfeited lead half dollars to use for this purpose. He was brought to trial, but assured the officials that he never allowed these fakes to get into the audience, so was released with a warning, after the pieces had been confiscated. These lead alloy counterfeits of the New Orleans mint half dollars do turn up occasionally, so we know that Professor Young was not deterred in this practice. This incident brought about a change in our counterfeiting laws.



Lead Counterfeit

Various spiel marken have been used by magicians in their acts from time to time, especially in the 19th century, but these tokens never found much favor because of their odd sizes.



Spiel
Marke
example



MB 5 Following the Martinkas came the palming coin of C. Milton Chase of Boston. It is a nickel coin of 30mm with a reeded edge. Wright listed it as #164. The obverse carried our American eagle usually with a target inscribed on his breast and the wording, "C. MILTON CHASE . MECHANICIAN BOSTON". The reverse is a performer standing at the table, hat in left hand and producing

coins in his right hand. The inscription around the border is, "PRO ARTE MAGICA" above and below, "NE CEDE MALIS".



MB 5

MB 6 An interesting palming coin carrying the portrait of T. Nelson Downs on the obverse says, "T. NELSON DOWNS, KING OF KOINS" which is dated "1904" at the bottom. The reverse reads, "THE T. NELSON DOWNS PALMING COIN" and shows an outstretched palm holding 20 coins with the tiny word "FOREIGN" at the wrist. They were made in England. They are chrome plated aluminum with a milled edge, extremely thin, 30mm size. They stack easily and many could be held in the hand without being aware of any weight.

MB 7 A variant of this token has the small word "DEMON" at the wrist.

MB 8 The A. Roterberg coins of Chicago are truly elegant specimens of the die cutting art. The 30mm size in nickel and German silver shows Maja, the Goddess of Magic, pouring coins into a hat and one really feels the spell of magic being cast. The obverse is the same as the reverse although there are many slight variations in the edges, different dies were used with minor differences, and Maja appears in different positions when the coin is flipped. On some she appears right side up, on others she appears up-side down, and at right angles, etc. A whole study could be devoted to this single coin and its many variants. The initials, "A.R." appear at the bottom.



MB 8

(two different dies)

MB 9 The 38mm heavy nickel palming coin of A. Roterberg pictures the best looking Mephistopheles found on any magicians' token. Mephistopheles is the name given to the devil by Faust. Again the reverse is identical to the reverse and around the portrait is the Latin inscription, "PRAEMIUM EXERCITATIONIS SCIENTIA EST" with the initials, "A.R." found at the bottom. The edge is carefully reeded.

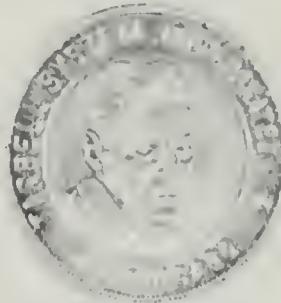


MB 9

MB 10 A.P. Felsman of Chicago issued the Maja, Goddess of Magic coin in 30mm size, but the initials, "A.P.F." are found at the bottom instead of Rotterberg's.

MB 11 This is the same coin as MB 10 except it is 38mm in size.

MB 12 The 30mm nickel palming coin of Dr. Harlan Tarbell of Chicago issued by a commercial firm is the same die used on both sides with a reeded edge. This one carries Dr. Tarbell's portrait with the inscription, "TARBELL SYSTEM, INCORPORATED CHICAGO" around the border. Dr. Tarbell has written many books on magic for both the amateur and the professional.



MB 12

MB 13 An earlier Tarbell coin is to be found with no portrait and merely his name added to a stock palming coin.

MB 14 If a design is to be recognized, it is apt to be the one found on the Mysto Magic coins of the A.C. Gilbert Co. of New Haven. These show the familiar Mephistophelian figure astride the globe with the word, "MYSTO" on it and the word "MAGIC" coming from Mephistopheles' wand. It is 30mm in size and is a cheap chrome finish with reeded edge. The obverse and reverse are identical.



MB 14

MB 15 The 33mm Mysto Magic coin is of white metal with a reeded edge; obverse being the same as the reverse. The 33mm size, English half-crown size seems to be preferred by foreign performers while the American performers prefer the 30mm size which is our half dollar size. There are a host of variants in this type coin and others will be found later in another grouping.



MB 15

MB 16 Lyons Magic Shop of Philadelphia issued a token with the same design as Sherms (MB 17) which is nickel, 30mm, reeded edge, obverse same as reverse, but the inscription around the border reads, "MAGIC SHOP, PHILADELPHIA, PA."

MB 17 The design on one of the Sherms of Bridgeport, Conn. token is the Mephistopheles head on a 30mm nickel reeded edge piece with the border inscription of "S" above and "MASTER MAGIC" below and both sides are the same.



MB 17

MB 18 Another token from this same company has the same physical aspects, but the design pictures a magician signalling with the wording, "MASTER MAGIC" to the right and a large "S" at the bottom. This token has a plain edge.



MB 18

MB 19 The S.S. Adams Co. of Asbury Park, New Jersey issued a 33mm token (English half-crown size) in gilt, aluminum, and a soft white metal with a silver finish. These have plain edges. Again it is Mephistopheles - full figure - producing a shower of flowers with his left hand while his right hand is performing some other feat over the apparatus on a covered table. As in most cases, the obverse and reverse are the same. The only inscription to be found is the word "ADAMS" at the bottom.



MB 19

MB 20 The Ludlow Magic Shop of Dayton, Ohio puts out a 30mm copper token with the obverse showing a turbaned head with a cat on one side and a snake on the other. Two human figures are prostrating themselves before an altar. The inscription in the border reads "MASTER GOOD LUCK TALISMAN" and below "MIZPAH SUCCESS". The letters "S" in the word success are made in the form of \$ (dollar) signs. The reverse reads, "LUDLOW MAGIC SHOP, 33 S. LUDLOW, DAYTON, O."

MB 21 This design seems to be patterned after the initials of the issuer, P. Abbotts Magic Co. of Colon, Michigan. Around the border are the words, "ABBOTTS MAGIC". It appears to be a hard white metal, 30mm size with reeded edge and both sides are the same.



MB 21

MB 22 Issued by Percy Abbott in 38mm size in white metal with a plain edge, reverse and obverse are the same. The design is a tambourine ring broken open by a wand piercing it and handkerchiefs are emerging. There is no inscription.

MB 23 The dollar size - 38mm - nickel palming coin of L.L. Ireland of Chicago shows a magician producing the proverbial rabbit from the top hat with the inscription, "ONE NECROMANTIC COIN" in the border above and the initials, "L.L.I." below the magician. The word necromancy comes from the Greek language and means dead body and divination. This is the art of divining the future by conjuring up the spirits of the dead and questioning them. It is

mentioned in the Old Testament in Deuteronomy 18; verses 10 and 11 , and in the 28th chapter of Samuel and in Homer's Odyssey. In ancient Greece necromancy was practiced in the temples by priests. Naturally, it has always been condemned by the Christian Church. The obverse and reverse are identical and it has a reeded edge.



MB 23

MB 24 The above token will also be found in 30mm size.

MB 25 A recent token put out by this company carries this same design on one side with a caricature portrait of Jay Marshall on the other and his name prominently inscribed.

MB 26 Paul Korth, the famous German illusionist, better known to all of us as Cortini - 1889 to 1954 - used aluminum palming coins with his portrait on the obverse and the reverse carried the name of the theater in which he was playing. His month long engagements were held at all the well known theaters across the continent. There are at least 10 variations of this palming coin and perhaps many more. Cortini lived for one thing and one thing alone - magic. His climaxing performance is one never to be forgotten by anyone who saw it, so I've been told. The stage is covered with a semi-circular row of champagne buckets, each covered with tissue paper. Cortini is in the audience catching coins and finding coins all around him. And then suddenly, the tissue paper is bursting and coins are overflowing from the buckets on the stage. Cortini returns to the stage still finding coins here, there, and everywhere. Then the final shower of coins as he is bowing and acknowledging the acclaims of the whole audience and very slowly the backdrop comes down filled with --hundreds of shimmering coins! This reverse is "B.F. KEITH-ALBEE ORPHEUM THEATRES".



MB 26



- MB 27 Winter Garden in Berlin
- MB 28 Palladium in Dusseldorf
- MB 29 Scala in Berlin
- MB 30 National Scala in Kobenhaven
- MB 31 Central Theater in Wuhzburg
- MB 32 Holborn Theater in London
- MB 33 Mars in Leipzig
- MB 34 Palladium in London
- MB 35 "MONEY MAKES HAPPY"
- MB 36 "CORTINI"

MB 37 The L. Tannen token of New York is a nice change from the usual type of 30mm palming coin. This is a well executed coin made in nickel and also gilt with a reeded edge. The obverse carries the portraits of Houdini, Kellar, and Thurston with their names stamped above and the inscription, "MAGIC'S IMMORTALS". The reverse pictures a hand holding fourteen playing cards arranged so that we may see them. Instead of the suits on the cards being numbered, as is usual, they are lettered and they spell the maker's name, LOUIS TANNEN.



MB 37

MB 38 From the Royal Magic Company of Philadelphia is a 33mm highly polished aluminum token with a plain edge. The obverse shows a rabbit wearing a crown and flourishing a wand and the inscription is "ROYAL MAGIC COMPANY FOR FUN AND MYSTERY". The reverse is an inverted horseshoe with the words inside "GOOD LUCK".

MB 39 A design of a hand, fingers spread with four billiard balls between fingers is found on the obverse and reverse of this 30mm, nickel, reeded edge token. The inscription around the border identifies it as "CHICAGO MAGIC CO. CHICAGO, ILL."

MB 40 A 30mm, nickel with reeded edge, and sides alike is one size of the Max Holden of New York palming coin. The inscription around the top reads simply, "HOLDEN PALMING COIN" and shows the natural prop, a rabbit perched atop a top hat holding a magic wand.



MB 40



MB 41

MB 41 38mm palming coin of Max Holden.

MB 42 Herr Jansen, better known to us by his stage name - Dante, used a different obverse and reverse on his 30mm nickel reeded edge palming token. The obverse pictures a magician's full portrait holding a top hat in his left hand and manipulating 20 coins with his right hand. The border inscription is, "HERR JANSEN" above the magician and "COIN EXPERT" below. The reverse shows just the magician's hand manipulating 11 coins again with his name, "HERR JANSEN" in the border above and the word, "SUCCESS" below. It is interesting that he did not use his stage name on the token. It is said that his magical apparatus is stored in a warehouse in the Los Angeles area and is still owned by his son who lives nearby.



MB 42



MB 43 This 33mm token with the same obverse and reverse is a foreign specimen which is attributed to various companies and performers such as the Swings of Sweden and H. Vermlyden of Amsterdam. It is the familiar Mephistophelian figure producing the flower with his magic wand in his right hand while his left hand is prestidigitating coins or larger objects. This is a cheap metal alloy with a chrome plating and the plain edge is not even coated with chrome. There are no identifying marks on it.



MB 43

MB 44 Dantini of Baltimore, Md. is said to have been Orsen Wells assistant at one time. This aluminum coin of 30mm has a plain edge with the words, "GOOD LUCK" above a horseshoe. The obverse carries this inscription, "DANTINI. HIGH PRIEST OF MYSTERY. GOD IS LOVE".

MB 45 The late Gene Bulson used a 30mm token of a silver metal and also gilt. The workmanship on them is excellent and one has no doubt that they would make excellent conjuring coins. The edges are plain. The obverse shows large letters "G B" with a spread of coins beside a small fan of cards. The reverse shows the performers name in full, "GENE BULSON", above the inevitable Cups and Balls and a wand with the date "1948" below.

MB 46 Another palming coin in the same cheap metal alloy chrome plated as MB 43 has a plain edge in 33mm size. This token was used by the famous Horster of Berlin. The likeness of the Kaiser is found on both the obverse and the reverse; however, the inscription on one side reads, "AKADEMIE FUR MAGISCHE KUNST" while the other side reads, "WILHELM II. DEUTSCHER KAISER. KONIG VON PRUSSEN".



MB 46

Many palming coins and tokens are to be found which can be attributed to foreign performers, but this is primarily limited to United States companies and performers with a few exceptions for examples of great magicians and examples that appear somewhat frequently or are rather interesting.

MB 47 Thomas C. Worthington III of Baltimore, Md. uses an aluminum coin with a cut-out center piece. This is unusual. On the obverse is his name around the border, "THOS. C. WORTHINGTON 3RD MAGICIAN". The reverse

border is plain with no wording, but the centerpiece shows a horseshoe with the words, "GOOD LUCK". This is slightly larger than the English half-crown with a plain edge.

MB 48 A Washington piece, dollar size with reeded edge in German silver is purported to be a magician's token, but it has not been attributed to any specific performer. This is listed by Kenney in his "So-Called Dollars" work as #178 and said to be made in the late 19th century. No specimen has been located in nickel as Kenney says - perhaps this was an error and all exist in German silver. It is a well executed piece with the bust of Washington in the center and the wording, "GEORGE WASHINGTON. BORN 22 FEBY 1732 DIED 14 DEC. 1799" around the portrait. The border is filled with stars and obverse and reverse are the same.

MB 49 Milton Kort has an unusual token in that it is merely a round encased cent or lucky cent with the wording "MILTON KORT, MAGICIAN" on the reverse of the aluminum casing and the obverse has the usual, "KEEP ME AND NEVER GO BROKE" on the horseshoe.

Many well known magicians of our country used very highly polished blanks as palming coins feeling they create a better illusion from the audience. Some are easily attributed because they have the performers name in tiny lettering at the bottom. Some of them are extremely thin metal with saw edges. These were particularly prevalent during World War II when metal was scarce. "Manuel, the Master of the Mighty Dollar" even glued miniature mirrors back to back to use in performances. Jack Chanin of Philadelphia also issues mirrors on the assumption that the showiness is most important - not the design.

Before proceeding to another grouping of magicians' tokens, it is most fitting that we close this grouping with the inclusion of two of the palming tokens of John Mulholland of New York, the famous lecturer, author, magician, and numismatist.

MB 50 The first is a copper, 30mm taken with his portrait, carrying the inscription, "JOHN MULHOLLAND, MAGICIAN" with the artist's monogram below. On the reverse side is the well-known trade mark of this performer, "MAGIC IS THE ART OF CREATING ILLUSION AGREEABLY" showing the rabbit perched atop the top hat, with the small inscription, "COPYRIGHT BY HENRY HERRING" below.

MB 51 A second token is the size of an English penny in aluminum with a plain edge which has a perfectly plain obverse while the reverse carries the John Mulholland trade mark, hat and billiard balls resting on a table with a rabbit popping out of the hat. The name, "JOHN MULHOLLAND" is printed across the face of the coin.

GROUP C - "CHARMS" OR "THROW OUTS"

This group would include tokens which were issued by performers purely for advertising purposes, because they are not usually of a size adapted for magic tricks. This stage gimmick was used by many performers.

MC 1 One of the first of this type token was issued for Professor King. It is a 20mm token with a plain edge and can be found both in brass and copper. The obverse inscription is: "PROFESSOR / KING / IS THE BEST / VENTRILLO-QUIST / LIVING" while the reverse reads: "KING / THE / GREAT/ PRESTIDI-GITATEUR / AND MODERN / SAMPSON". One must note the spelling of the Biblical name, Samson. This was issued around 1870 and listed by Wright as #1486. There is a natural tendency to group this token with Civil War Store Cards because of its size and the two metals in which it is found, but this is not of Civil War era.



MC 1



MC 2 Professor Basch, an early German magician, issued a "throw out" coin about the same time as did Professor King - 1870 - and in the same size - 20mm. This pictured specimen is in brass decorated with an ugly devil's head on the obverse with the word, "MAGIE" above and Prof. Basch's full name below in cursive writing. The reverse carries the German inscription, "JEDEN ABEND VORSTELLUNG D. PHYSIK MAGIE U. OPTIK" which very freely translated tells us there is a performance every evening of magic right before our eyes. Prof. Basch's name appears on this side also, only in printing.



MC 2



MC 3 There is a token, however, that does classify as a Civil War token of a magician and falls into this grouping of "throw outs". It is attributed to Cincinnati, Ohio a city most prolific in its issuance of Civil War Store Cards. It is listed by our token specialists, and Fulds, as OHIO, Cincinnati 165, AC. There are two varieties, found only in copper with reeded edges and they have been given a rarity of 7. One bears the familiar 1864 Indian Head reverse (Fuld #75) with the obverse that is pictured.

MC 4 This variety of the Civil War era Magician's token carries a legend of pure hokum on both sides. The obverse says, "CONSULERE / GENERI / HOMIMUM / HO HI / WHANG / B.C. / 129374" while the other says, "MAGI GENII / QURO / DAIRI / WHANG".



MC 4



MC 5 Howard Thurston issued advertising tokens in 1928 and 1929 which were designed as lucky pocket pieces. The 1928 issue bears his portrait to the left on the obverse with the words, "THURSTON THE MAGICIAN 1928" around the border. The reverse uses a shield with the wording, "GOOD LUCK CHARM" inscribed on it with our national emblem, the eagle perched atop. On the sides are words, "NEVER FAILS" with the date "1928" again on the bottom. One of Thurston's books on magic is entitled "Fooling Millions". These charms are found in brass and copper and are 24mm size with a plain edge.



MC 5



MC 6 The 1929 issue shows a head and shoulders portrait of Howard Thurston on the obverse and the inscription, "THURSTON, MAGICIAN." The reverse depicts a scarab holding a circle monogram. The words, "GOOD LUCK" appear above and the date "1929" below. Plain edge, 24mm, brass and copper.



MC 6



MC 7 The Fays token is an irregular shaped, very thin copper or steel metal with a plain edge. The obverse of the coin contains what appears to be a vase-type object with a snake emerging from it. It says "THE FAYS" at the top and the word "MASCOT" at the bottom. The reverse bears the same inscription, but the field is covered with an assortment of charms. The Fays were not recognized in the professional circle of magicians as true performers of the art. They were classified as mind readers whose methods were not the cleanest, always seeking to make people believe they were really performing miracles.



MC 7



MC 8 Anna Eva Fay of the same professional group has a token in copper, irregularly shaped with a plain edge about the size of an English half-crown. The obverse shows a seated Yogi or Goddess of some type with the word "MASCOT" above and the initials "A.E.F." in script below. The reverse contains a laurel wreath with various hieroglyphics and odd numbers both inside the wreath and around it.

MC 9 Although Jack Handy's token, the magician from Lynchburg, Virginia, is the correct size for prestidigitation, it carries the good luck motif on the reverse which would indicate that it was given as a lucky pocket piece and to advertise his showmanship. It is 32mm, aluminum with a plain edge. His sense of humor must be noted on the reverse which reads, "YACHANDEE / SLEIGHT / OF / HANDEE / THE FRIENDLY MAGICIAN". The reverse carries a swastika with a horseshoe, wish bone, four leaf clover, and Greek symbols tucked inside the openings of the swastika. Around the border is the wording, "JACK HANDY - LYNCHBURG, VA. LUCK TO YOU". This same swastika with the good luck motifs was a very popular symbol to token manufacturers in the 1920's and 1930's. It can be found on Boy Scout tokens and on some exposition medals emanating from the Chicago World's Fair in 1933, coupled with our American eagle, to name but a few. Our association of the swastika with the Nazi regime had not yet begun.



MC 9



MC 10 Tokens with animals on both sides are said to have been used by magicians in the "Aerial Treasury" effect and the "The Shower of Gold" trick and solely for "throw outs". These are only 17mm in size, made in brass, and could carry any variety of animal or bird on the obverse and reverse.



MC 10



GROUP D - MAGIC COINS PER SE

Magicians are opposed to the exhibition and explanation to the public of this type coin. The numismatist would be opposed to the ones of this group which are made by alteration of legitimate coinage.

MD 1 A well known example which I found in a roll of dimes some years ago is pictured. At the time, I was not aware that this was the prop used in the

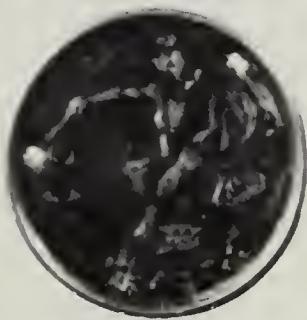
well known "Dime and Penny Trick". A cent is trimmed down to the size of a dime and then affixed to one. This makes the obverse of the altered coin to be a dime and the reverse to be a cent.



MD 1



MD 2 Many of the "Mysto Magic" coins fall into this group. They were made by the A.C. Gilbert Co. of New Haven, Conn. and usually sold in a box of tricks circa 1915. This shell token with the familiar Mephistophelian figure has two tiny holes in it to accomodate small tacks which would hold the coin anywhere on the magician's body. It is 29mm chrome plated aluminum.

MD 2
and
MD 3

MD 3 Another variety is just the shell without the small holes.

MD 4 A 22mm cheaply made embossed shell of aluminum made in Japan and picturing practically the same figure as found on MB 43. This specimen has one tiny hole at the top with the small tack, but only on one side.

There are probably a host of trick coins to be added to this small grouping and perhaps this may be done sometime in the future.

GROUP E - STORE CARDS

This includes any type advertising token which is attributed to certain performers for use in their acts.

ME 1 The best example of this group is the Green River Whiskey advertising token. This was said to have been used by the late Theodor Anne-mann of New York. He found that it manipulated easily and did not require a financial investment in real coins or palming tokens. It is interesting to note the two varieties of this common token - one has a tree enclosed by a fence and the commodity is plural. The reverse lists the commodity as "whiskies" also. The other is singular on both the reverse and obverse - whiskey. The token is gilt brass, 32mm with a plain edge.



ME 1



ME 2 It is said that the magician, Imro Fox, used the advertising token of a Chicago Clothing Company called "Ten Dollar Tom". Unfortunately, there is no other information at the moment on this.

ME 3 Another advertising token used by various magicians was the Swift dollar issued in 1918 and 1919. There are four varieties of the "So-Called Dollar" and pictured is Hibler-Kappen #907. It is aluminum, 39mm, plain edge and was issued in Chicago.



ME 3



Only one of the many unsolved mysteries of this series of exounia is this well executed 38mm piece in brass with a plain edge. Many have said it is a magician's portrait, yet no one has been able to name the magician. Others have said that it is a commemorative piece of Monroe, put out at the same time as the Monroe half dollar. A similar token with apparently the same portrait, but definitely using a different die is found in nickel. However, the reverse of this is a copy of our Seated Liberty dollar of 1866. Because of the dollar motif, it seems logical to classify it as a magician's palming coin, but there is no proof. Another variant in nickel has the reverse of simply a dollar denomination - \$1⁰⁰. This is pictured in hopes that some reader may be able to shed some light on the subject.



Medals honoring magicians such as the famous Herr Alexander have not been included in these groups. It would be possible to make a group F entitled, MEDALS HONORING MAGICIANS.

However, there is one medal which appears frequently enough to warrant an explanation. It appears in brass, copper, lead and possibly other metals; however, it is not a palming coin or magician's token in any sense. Rather it is an award medal designed by Mark Fenderson. It was given annually for a number of years to the magicians inventing the best illusions by the magician's professional magazine, "The Sphinx", which is the counterpart to our "The Numismatist".



It is hoped that many magician's tokens may be added to this definite trial listing in the future, but perhaps this may be considered a humble beginning to a neglected series of exonumia which is most fascinating although most confusing, as is the profession.

BIBLIOGRAPHY

1. David McKay Company, CYCLOPEDIA OF MAGIC, Henry Hay.
2. "Money of the Magicians", John Mulholland, Numismatic Review, September, 1943.
3. "Confusin' Profession Contributes Complicated Medal, Token Issues", George J. Fuld, Coin World, April 13, 1961, page 26.
4. "Palming Coins, Tokens, Medals", J.B. Findlay, A.I.M.C., The Magic Circular, March 1960 to September 1962.
5. Letters from James C. Wobensmith, Numismatist and Magician, TAMS #61.

Mr. Slabaugh has received many favorable letters from TAMS members on his Ku Klux Klan article which appeared in January-March issue, and the next issue will have a supplement of additional specimens that have been submitted to him.

1964 UNITED STATES and CANADIAN COMMEMORATIVE MEDALS and TOKENS

By Clifford Mishler

INTRODUCTION

Early in 1959, the first of my annual listings of commemorative medals and tokens was published, covering the issues of 1958. This was the first publication of its type to appear since similar compilations by T. Louis Compartette appeared in 1914 and 1915. These annual listings continued through the compiling of a listing for the issues of 1962, for which year the listing has just become available.

The year 1963 witnessed the introduction of a monthly news-letter listing the issues of that year. By August it was evident that new demands on my time, demands which were unforeseen at the first of the year, dictated the discontinuance of this publication. Although this publication was discontinued, I announced my intention of completing the listing of the 1963 issues, through the publication of a supplemental listing to appear early in 1964. This supplement will appear as my private publication.

At the time the monthly news-letter was discontinued, I was not sure what would be done regarding a 1964 listing. The only sure thing was that I could not continue its publication, so I was hoping that another interested collector could take it over.

While attending the TAMS activities at the Denver convention of the ANA this past August, I discussed this situation with President Paul Hamm and Editor Al Hoch. These conversations resulted in a decision to include these listings as a regular feature of the TAMS Journal, under my editorship.

The purpose of these listings which I began in 1958 is to record the details regarding the new token and medal issues for the use of future generations of collectors. While in many instances this might not seem very important, it must be remembered that if such information had been recorded during each year for the 150 years from 1800 to 1950, the necessity for the detailed research undertaken on these issues in recent years would be missing.

Included in these listings are any United States or Canadian commemorative medals or tokens which commemorate public events of local, state, or national significance. No pieces issued in commemoration of the anniversary of a private firm are listed, unless they also commemorate a public event of local, state, or national significance.

As I can no longer devote the necessary time to compile these listings by myself, their completeness will depend on the cooperation of the TAMS membership in reporting new issues from their respective areas. In this regard a policy is being adopted for crediting those who first report new issues. This policy will be the same as the one long in use by the AVA in the reporting of transportation tokens issues. That would be that the first one providing a complete report will be given credit.

All such reports should be sent direct to me; Clifford Mishler, P.O. Box 197, Iola, Wis. These reports, in order to be entered in the listings, must include a full description of both the obverse and reverse, the diameter of the piece in mm's, the metal(s) in which it is struck, the name of the striking firm, the number of copies struck, the name of the designer, the price, and the name of the issuing firm, or such parts of this information as is available.

Medals and tokens which qualify, but which are not in the listings or supplements from the 1958 through 1963 listings will also be listed.

THE NUMBERING AND DESCRIPTION SYSTEM EMPLOYED

In order to explain the numbering system used in this listing, the following number is used as an example:

64. M. 09. 01 (the number)
 ——————
 1 2 3 4

PART 1. This number, the last two digits in the current calendar year, indicates the year in which the piece was issued, this case of course indicating the year 1964.

PART 2. This letter indicates rather the piece is a medal or token; M, for medal and, T, for token. I have classified the pieces under the medal heading if they have no indication of value, or were not used as money during the celebration of the event commemorated.

PART 3. This number indicates the state or province in which the piece was issued, as follows:

01 - Alabama	22 - Minnesota	44 - Vermont
02 - Alaska	23 - Mississippi	45 - Virginia
03 - Arizona	24 - Missouri	46 - Washington
04 - Arkansas	25 - Montana	47 - West Virginia
05 - California	26 - Nebraska	48 - Wisconsin
06 - Colorado	27 - Nevada	49 - Wyoming
07 - Connecticut	28 - New Hampshire	50 - D. of Col.
08 - Delaware	29 - New Jersey	51 - Hawaii
09 - Florida	30 - New Mexico	52 - Canal Zone
10 - Georgia	31 - New York	55 - U.S. (gen.)
51 - Hawaii	32 - North Carolina	61 - Alberta
11 - Idaho	33 - North Dakota	62 - Br. Col.
12 - Illinois	34 - Ohio	63 - Manitoba
13 - Indiana	35 - Oklahoma	64 - New Brun.
14 - Iowa	36 - Oregon	65 - Newfoundland
15 - Kansas	37 - Pennsylvania	66 - Nova Scotia
16 - Kentucky	38 - Rhode Island	67 - Ontario
17 - Louisiana	39 - South Carolina	68 - P.E.I.
18 - Maine	40 - South Dakota	69 - Quebec
19 - Maryland	41 - Tennessee	70 - Saskatchewan
20 - Massachusetts	42 - Texas	71 - Yukon
21 - Michigan	43 - Utah	75 - Can.(gen.)

PART 4. This number indicates the individual number of the piece. Each piece of a different design is given a new number, even if the issuer is the same; also, even when the design is the same, only it is struck on a different size planchet, a new number is given. A small letter following this number indicates that a piece of the same design, size, and issuer was struck in more than one metal; the letters are also used to indicate pieces with or without and with different sizes of keychain holes, loops, etc. If there is a minor variation in the placement of inscriptions, or a variation in the spelling of words, a letter is also assigned rather than a new number.

So, the number used in the example above indicates a medal issued in Florida during 1964. It is the piece which was issued to commemorate the 50th anniversary of the World's First Scheduled Airline Service, by Treasureland Medallions.

Below the numbers are listed some details regarding the pieces. To explain this system the following example from 64.M.09.01 will be used:

64-B-bb-40ma
1 2 3 4

PART 1. This number indicates the diameter of the piece in mm's.

PART 2. These letters indicate the metal or finish in which the piece was struck.

A-aluminum	C-copper	o - oxidized
a - anodized	G-gilt	P-platinum
B-bronze	g - gold	p - plated
b - brass	N-nickel-silver	S - silver

PART 3. These letters indicate the name of the firm which struck the piece.

af - Aug. C. Frank Co., Philadelphia, Pa.
ar - Alan Randal Co., Los Angeles, Calif.
at - Allison-Trophies (address unknown)
aw - Anderson & Williams, Providence, R.I.
bb - Bastian Bros., Rochester, N.Y.
bs - Birks & Sons, Ottawa, Ontario, Canada
bu - Business Builders, Cincinnati, O.
ca - Canadian Artistic Dies, Sherbrooke, Que., Canada
cb - Cornwall Brass, Cornwall, Ontario, Canada
co - Colorado Badge & Novelty Co., Denver, Colo.
cr - Crafters Inc., Chicago, Illinois
dc - Dieges & Clust, New York, N.Y.
do - Doucett The Stamp Man, Boston, Mass.
dm - Dow Manufacturing, Phoenix, Ariz.
es - Empire Silversmiths, Toronto, Ont., Canada
gd - Green Duck Metal Stamping Co., Chicago, Ill.
ha - Heraldic Art, Cleveland, Ohio
hj - Herff Jones Co., Indianapolis, Ind.
hn - C. H. Hanson Co., Chicago, Ill.

kf - Fred M. Kofink Co., Chicago, Ill.
 lt - Little & Taylor, Victoria, B.C., Canada
 ma - Medallic Art Co., New York, N.Y.
 mm - Masterpiece Medallions, Claremont, Calif.
 mt - Metal Arts Co., Rochester, N.Y.
 mw - Meyer & Wenthe, Chicago, Ill.
 ne - W. T. Niel Co., San Antonio, Texas
 nh - Nash (address unknown)
 oc - Osborne Coinage Co., Cincinnati, O.
 ph - U.S. Mint, Philadelphia, Penna.
 pm - Presses Metal Products Ltd., Vancouver, B.C., Canada
 ps - Puget Sound Stamp Works, Seattle, Wash.
 rb - Robbins Co., Attleboro, Mass.
 rg - Rogers Producing Co., Fostoria, O.
 rm - Royal Mint, London, England
 sc - Southern California Trophy Co., Los Angeles, Calif.
 ss - Spink & Sons, London, England
 st - Stanley Manufacturing Co., Winnipeg, Man., Canada
 sw - Spokane Stamps Works, Spokane, Wash.
 tw - Trayling & Waters, Vancouver, B.C., Canada
 wh - Whitehead & Hoag, Newark, New Jersey
 wm - Wellings Mfg., Toronto, Ontario, Canada
 wn - Wendell-Northwestern, Minneapolis, Minn.
 ws - William Scully, Montreal, Quebec, Canada

PART 4. This number indicates the number of copies which were struck of the piece. The figures are given in hundreds, with the 00's omitted.

a - approximately
mi - minimum

ma - maximum
ul - unlimited

So, the details used in the example above indicate that the medal has a diameter of 64mm, is struck in bronze, with the striking being done by Bastian Bros., and a maximum of 4,000 copies being struck.

Following the "O:" mark is the description of the obverse, and likewise following the "R:" mark is the description of the reverse.

Below the obverse and reverse descriptions, in parenthesis, are listed information on the name of the designer, the issue price, the name and address of the issuing agency, and various other information.

-1964 LISTINGS-

64.M.03.01	O: PRESCOTT - ARIZONA / scene of horse and rider and building / 18 (above) 1964 / CENTENNIAL
35-C- -	R: CITY OF PRESCOTT / scene showing mountain, steer head, and trees / ARIZONA (Designed by Sam Samalik, price \$0.50, issued by Prescott Centennial Commission, P.O. Box 2002, Prescott, Ariz.)

64.M.09.01 O: 1914 1964 / airboat / BENOIST "AIRBOAT" / two blade propeller / WORLD'S / FIRST / SCHEDULED / AIRLINE / SERVICE

64-B-bb-40ma R: ST. PETERSBURG - TAMPA / view of pilot in cockpit of plane / FIRST PASSENGER JAN. 1, 1914 / FIRST AIR EXPRESS / JAN. 12, 1914 / TONY JANNUS, PILOT
(Designed by Ruth Hook, price \$4.50, and issued by Treasureland Medallions, 307 Edgewood Ave., Clearwater, Fla., 33515.)

64.M.13.01a O: INDIANA STATE NUMISMATIC ASSOCIATION / INDIANAPOLIS COIN CLUB / city park scene / SIXTH ANNUAL CONVENTION MAY 1964

34-Bo-wn- R: CENTENNIAL / war implements / 1861-1865 / CIVIL WAR
(Designed by Dorothy J. Arnold, priced at \$1.00, this medal is available from the ICC through Bruce R. Glenn, 3524 Wittfield St., Indianapolis, Ind.)

64.M.13.01b The same as 64.M.13.01a, except this variety was struck in sterling silver, and priced at \$7.50.

64.M.17.01 O: COINVIVAL / eagle on shield / CRESCENT CITY COIN CLUB

* R: THE CITY CARE FORGOT / eagle / 1964 / NEW ORLEANS
* This medal, with a diameter of approximately 1-1/2 inches, was struck in leather, and handed out at the third annual Coinival sponsored by the Crescent City Coin Club.

64.M.17.02a O: garland arch / ox / LE BOEUF GRAS / MARDI GRAS FEBRUARY 11TH 1964

36-A- -250 R: NEW ORLEANS LOUISIANA / arms / FOUNDED 1718
(Designed by Kenneth F. Reynolds, priced at \$1.00 for a pair, these medals may be purchased from Michael Kirk, P.O. Box 2595, New Orleans, La.)

64.M.17.02b The same as 64.M.17.02a, except this variety was struck in nickel-silver, in a limited issue of 5,000, and is priced at \$1.00 each.

64.M.17.02c The same as 64.M.17.02a, except this variety was struck in sterling silver, in a limited issue of 500, and is priced at \$7.00.

64.M.17.03a O: KREWE OF HELIOS / head / NEW ORLEANS

36-A- -250 R: WOMEN OF GREAT CHARM / three women / MARDI GRAS 1964
(Designer, price, and issuer same as for 64.M.17.02a.)

64.M.17.03b The same as 64.M.17.03a, except this variety was struck in a gilt finish, in a limited issue of 5,000, and is priced at \$1.00 each.

64.M.17.03c The same as 64.M.17.03a, except this variety was struck in sterling silver, in a limited issue of 500, and is priced at \$7.00.

64.M.17.04 O: MARDI GRAS IN NEW ORLEANS / womans head / KREWE OF IRIS
39-A- - R: CHAMPAGNE FLIGHT TO EUROPE / 1964 / jet spanning ocean from new to old world / KREWE OF IRIS

64.M.19.01 O: THE MARYLAND - WORLD'S FAIR COMMISSION / 150TH / ANNIVERSARY / battle torn U.S. flag / 1814 / 1964 / "THE STAR-SPANGLED BANNER" / 1964 * 1965
34-G-wn- R: FRANCIS SCOTT KEY MEMORIAL FOUNDATION * FREDERICK, MARYLAND / "O'ER THE LAND OF THE FREE AND THE HOME OF THE BRAVE" / monument, flag, and trees / GRAVE AND / MONUMENT.. / FRANCIS SCOTT KEY/ FREDERICK, MD. / AUTHOR: / "THE STAR / SPANGLED / BANNER" / FRANCIS SCOTT KEY / SOUVENIR HALF-DOLLAR (Priced at 75¢, this medal was issued by the Francis Scott Key Memorial Headquarters, c/o Francis Scott Key Hotel, Frederick, Md.)

64.M.25.01 O: Three busts named from left to right (BABCOCK / TOOLE / EDGERTON) / 1864 1964 / COURAGE . VISION . PROGRESS
42-S-ma- R: 75 (on diamond) / 100 / arrowhead depicting state industries / 1864 1964 / MONTANA / 1889-1964 (this and previous two lines on state map) / MONTANA TERRITORIAL CENTENNIAL STATEHOOD DIAMOND JUBILEE (Designed by Gilroy Roberts, price \$12.50, and issued by Montana Territorial Cent. Comm., P.O. Box 770, Great Falls, Mont.)

64.M.25.02a The same as 64.M.25.01, except this variety has a diameter of 64mm, is struck in bronze, and priced at \$6.00.

64.M.25.02b The same as 64.M.25.02a, except this variety is struck in silver, and priced at \$26.00.

64.M.25.03a R: The same as the reverse of 64.M.25.01.
O: MONTANA, U.S.A. / state seal / OFFICIAL SOUVENIR DOLLAR
39-N-wn- (Price \$1.00, and issued by Montana Territorial Cent. Comm., P.O. Box 770, Great Falls, Mont.)

64.M.25.03b The same as 64.M.25.03a, except this variety is struck in sterling silver, and priced at \$8.50.

64.M.25.04 O: GUARDIAN OF THE GULCH / fire tower in mountains / HELENA / MONTANA / OFFICIAL SOUVENIR GOLD PIECE
39-gp-wn-10 R: CITY OF HELENA / LEWIS & CLARK COUNTY / Phoenix bird / CENTENNIAL / 1864-1964 / MONTANA (Priced at \$5.50, these were sold by the Helena Centennial Commission, P.O. Box 1964, Helena, Montana.)

64.M25.05 The same as 64.M.25.04, except the lettering at the base on the obverse reads OFFICIAL SOUVENIR SILVER DOLLAR.
39-N-wn- (This piece is priced at \$1.25.)

64.M.27.01
34-S-ph-200

O: NEVADA / 1864 (statue of miner) 1964 / CENTENNIAL
R: 36TH / STATE / Hoover dam, rocket, steer, sheep, and grain
(Designed by Jack Coonney, price \$5.00, or \$12.00 for the 2,000 proof specimens, and issued by the State Centennial Commission.)

64.M.27.02a
39-B-mm-ul

O: ALL FOR OUR COUNTRY / scene depicting march through history / 100 / YEARS / CENTENNIAL / OF THE STATE OF / NEVADA / 1864-1964
R: ring of 36 stars / NEVADA (spelled around star and state outline) / BATTLE / 36 / BORN
(Priced at \$1.50, these are distributed by Masterpiece Medallions, 1452 N. Tulane Road, Claremont, Calif.)

64.M.27.02b

The same as 64.M.27.02a, except this variety was struck in nickel-silver.

64.M.27.02c

The same as 64.M.27.02a, except this variety was struck in sterling silver, in a limited issue of 1,000, and priced at \$19.64 in a plastic holder with a bronze specimen included.

64.M.27.02d

The same as 64.M.27.02a, except this variety was struck in platinum, in a limited issue of 36, and priced at \$750.
It is anticipated that the above basic design will eventually be utilized in striking medals for each of Nevada's 17 counties, by replacing the legend, BATTLE / 36 / BORN, with the name of the respective counties.

64.M.29.01
31-S-ha-60

O: NEW JERSEY TERCENTERY / 1664 / 1964 / bust / JAMES DUKE OF YORK
R: SIGILLVM . PROVINCIAE . CESARAE . NOVAE . / opposed pairs of shields and monograms.
(Price \$3.50, and issued by Heraldic Art, Box 735, Cleveland 22, O.)

64.M.29.02a
64-B-ma

O: STATE OF NEW JERSEY / PEOPLE PURPOSE PROGRESS / farm and factory scene / triangle and spade Tercentenary emblem / 1964 / TERCENTENARY
R: Rim of Tercentenary symbols alternating with representations of the products and landmarks of the state / NOVA / arms / 1664 / CAESAREA
(Designed by Anthony Notaro, and to be issued by Coin and Currency Institute of New York City.)

64.M.29.02b

The same as 64.M.29.02a, except this variety will be struck in silver.

64.M.31.01
64-B-ma-unl

O: MAN'S ACHIEVEMENTS IN AN EXPANDING UNIVERSE / the Unisphere / 1964-1965 / NEW YORK WORLD'S FAIR
R: THE 300TH ANNIVERSARY OF THE FOUNDING OF THE CITY OF NEW YORK / arms of the city / 1664-1964
(Designed by John B. Peterkin and sculptored by Anthony de Francisci, price \$4.00, and issued by Coin and Currency Institute of New York City.)

64.M.31.02 The same as 64.M.31.01, except this medal has a diameter of 45mm, is struck in silver, with only 10,000 copies struck and priced at \$15.00.

64.M.31.03 The same as 64.M.31.01, except this variety has a diameter of 38mm, is struck in titanium zinc, and priced at \$1.00.

64.M.31.04a O: METROPOLITAN NEW YORK NUMISMATIC CONVENTION / figure / 1964
R: TERCENTENARY / CITY / OF / NEW YORK / 1664-1964
(Designed by Carl H. Gruppe, and issued by convention committee through Edward K. Hessberg, 202 Mamaroneck Ave., White Plains, N.Y.)

64.M.31.04b The same as 64.M.31.03a, except this variety was struck in silver, and only a few specimens were struck for use as presentation pieces.

64.M.31.05a O: Same as the obverse of 64.M.31.01
R: WESTCHESTER COUNTY COIN CLUB / flying eagle / 30TH ANNIVERSARY / 1934 * 1964
(Priced at \$3.00 from WCCC through Ernest Weidhaas, 255 Corlies Ave., Pelham, N.Y.)

64.M.31.05b The same as 64.M.31.04a, except this variety was struck in silver, in a limited issue of 75, priced at \$10.00.

64.M.31.06 O: Same as the obverse of 64.M.31.01
R: OKLAHOMA AT THE WORLD'S FAIR / mural depicting states assets / 1964-1965
(Priced at \$1.00, plus 25¢ handling, this medal is available from Oklahoma World's Fair Commission, 1579 E. 21st St., Tulsa 14, Okla. This medal has been observed with and without a loop for key-chain attachment.)

64.M.31.07 O: Same as the obverse of 64.M.31.01
R: GREAT SEAL OF THE STATE OF FLORIDA / scene / IN GOD WE TRUST
*These medals are struck for special issue to distinguished visitors as a token for admission to the Florida pavilion at the fair. It is assumed they are 38mm bronze pieces, as none have been observed.

64.M.31.08 O: Same as the obverse of 64.M.31.01
R: FESTIVAL OF GAS PAVILION / modern buildings / GAS INC. NEW YORK WORLD'S FAIR
*The same remarks are due here as for 64.M.31.06.

64.M.55.01a O: BARRY MORRIS GOLDWATER / MR. CONSERVATIVE / head encircled by wreath / BORN JANUARY 1, 1909 / U.S. SENATOR - ARIZONA - 1952-64
R: GOLDWATER FREEDOM DOLLAR / REPUBLICAN - MAJOR GENERAL - PHOTOGRAPHER / FOR / PRESIDENT / liberty bell (flanked by U.S.) / 1964 / JET PILOT - RADIO OPERATOR / EXPLORER / 100 AMERICAN COMMON SENSE (Price \$1.00, from Young Americans for Goldwater, 695 Waukegan Road, Deerfield, Ill.)

64.M.55.01b The same as 64.M.55.01a, except this variety was struck in bronze, and issued by the Goldwater Volunteers of Champaign County, P.O. Box 5, Champaign, Ill.

64.M.55.01c The same as 64.M.55.01b, except this variety was struck in oxidized bronze.

64.T.20.01 O: FITCHBURG / scene depicting commerce-industry / A TOWN. FEB. 3. 1764 * A CITY . MAR . 8 . 1872
R: REDEEMABLE FOR / 50¢ / IN TRADE / AT CHAMBER OF COMMERCE / 455 MAIN ST. / FITCHBURG, MASS. / UNTIL 5:00 P.M. OCT. 15, 1964
(Price \$0.50, issued by Chamber of Commerce, 455 Main St., Fitchburg, Mass.)

32-G-oc-80

64.T.27.01a O: NEVADA CENTENNIAL / THE GREAT SEAL OF NEVADA / a reproduction of the seal / STATE OF NEVADA / 1864-1964
R: BATTLE BORN / star (with NEVADA around) / DISTRIBUTED BY PARTICIPATING / SERVICE CLUBS OF NEVADA IN / COMMEMORATION OF 100 / YEARS OF STATEHOOD / 1864-1964 / CENTENNIAL YEAR SERVICE CLUB COIN
(Price \$1.00, issued by Centennial Coin, Box 694, Sparks, Nevada, and various service clubs in the state.)

39-Bo-wn-100

64.T.27.01b The same as 64.T.19.01a, except this variety is struck in oxidized silver, with only 500 copies struck, and priced at \$15.00.

64.T.31.01 O: ONE FARE / THE ROUTE / OF THE / man running / DASHING COMMUTER / THE LONG ISLAND RAILROAD
R: 1961 NEW YORK WORLD'S FAIR 1964-1965 CORPORATION / Unisphere
(With a fare value of 50¢, this piece is available for \$1.00, including a booklet on the history of the railroad, from the Long Island R.R., Dept. V, Box 666, New York 46, N.Y.)

28-B- -

64.T.33.01a O: NORTH DAKOTA DIAMOND JUBILEE / three figures / 1889-1964
R: 75TH ANNIVERSARY - NORTH DAKOTA STATEHOOD / map / GOOD FOR 50¢ IN TRADE / AT JUBILEE HEADQUARTERS / UNTIL DECEMBER 31ST / 1964 / SOUVENIR / HALF DOLLAR
(Priced at \$1.50 each to collectors, this token is available from Diamond Jubilee Medal, Box 755, Bismarck, N.D.)

34-B-wn-

64.T.33.01b The same as 64.T.33.01a, except this variety is struck in nickel-silver.

64.T.33.01c The same as 64.T.33.01a, except this variety is struck in oxidized bronze.

64.T.33.01d The same as 64.T.33.01a, except this variety is struck in oxidized nickel-silver.

64.M.67.01a O: CITY OF SUDBURY-CANADA / arms / refining plant / THE NICKEL CAPITAL OF THE WORLD

41-N-wm-	R: CANADIAN CENTENNIAL NUMISMATIC PARK / nickel monument / FORMS THE CENTRE PIECE OF THE / LARGEST NUMISMATIC PARK / IN THE WORLD / 1964 / SUDBURY - ONTARIO (Price \$1.25, from Nickel Monument Development, P.O. Box 122, Sudbury, Ont., Canada.)
64.M.67.01b	The same as 64.M.67.01a, except this variety was struck in oxidized copper.
64.M.67.01c	The same as 64.M.67.01a, except this variety was struck in fine silver, and priced at \$8.00.
64.M.67.02a	O: FIFTH ANNUAL BANQUET / covered bridge / 1964 / WEST MONTROSE COVERED BRIDGE R: WATERLOO COIN SOCIETY / hand holding coin before Maple leaf / EST. 1959 / WATERLOO / ONTARIO (Designed by Marks, priced at \$3.50, and available from Waterloo Coin Society, Box 4, Waterloo, Ont., Canada.)
29-Bo- -	
64.M.67.02b	The same as 64.M.67.02a, except this variety is struck in sterling silver, and priced at \$5.00.
64.M.67.02c	The same as 64.M.67.02a, except this variety is struck of 10K gold filled metal, and priced at \$15.00.
64.M.67.02d	The same as 64.M.67.02a, except this variety is struck in 10K solid gold, and priced at \$40.00.
64.M.55-75.01a	O: UNITED STATES OF AMERICA / MAY / THESE / GATES / peace arch / NEVER / BE / CLOSED / THE INTERNATIONAL / PEACE ARCH / CANADA R: 150 YEARS OF PEACE / crossed U.S. and Canadian flags / 1814 - 1964 / crossed sprigs / 5,525 MILES OF UNFORTIFIED BORDER
45-B- -10	
64.M.55-75.01b	The same as 64.M.55-75.01a, except this variety was struck in silver, and only 500 copies were struck.

JOHN HOOK Offers:

- Official 50th Anniv. Medal—First Scheduled Airline, only 4,000 struck, 2½" bronze, \$4.50; in gold-imprinted plexiglas holder, \$7.50.
- Companion 40th Anniv. Medal, 1¼" brass, \$1.50; in imprinted holder, \$3.
- Spuds, Florida, commissary tokens—set of five (5¢ - \$1), aluminum, similar set in Criswell's Museum; average, \$5; bright cond., \$7.
- La. Purchase 1904 Medals, AU: H - K #303, \$14; H - K #306, \$17.50.
- Florida Sub Tropic Exposition 1890 Medal, 1¼" dark pewter, \$25.

Specialist in Florida medals and tokens . . .

307 Edgewater Ave., Clearwater, Florida 33515

ROBBINS, ROYCE & HARD

By Robert J. Lindesmith

Adams

666 REV., "Robbins, Royce & Hard, Wholesale Dealers in Dry Goods, 70 Reade St., New York." OBV., A nude bust of Washington, profile, facing to the left; Legend: "Represented by Wm. Leggett Bramhall."

Silver	7	struck	Size 12
Copper	52	"	"
Brass	52	"	"
Copper-nickel	250	"	"
White metal	15	"	"

686 Same OBV., A profile bust of Abraham Lincoln, in citizen's dress, facing to the right, and surrounded by a dotted circle; Legend: "*Abraham Lincoln. * Natus Feb. 12, 1809."

Silver	3	struck	Size 12
Copper	15	"	"
Brass	15	"	"
Copper-nickel	15	"	"
White metal	15	"	"

696 Same OBV., ABRAHAM LIN_COLN HONEST ABE OF THE WEST. enclosing an oval shield bearing on a scroll "WIDEAWAKES"-- above and below it, a rose and leaves.

Silver	3	struck	Size 12
Copper	15	"	"
Brass	15	"	"
Copper-nickel	15	"	"
White metal	15	"	"

711 Same OBV., "Robbins, Royce & Hard, Jobbers of Staple Fancy & Dry Goods, 70 Reade & 112 Duane Sts., New York".

Silver	3	struck	Size 12
Copper	15	"	"
Brass	15	"	"
Copper-nickel	15	"	"
White metal	15	"	"

671 REV., "Robbins, Royce & Hard, Jobbers of Staple Fancy & Dry Goods, 70 Reade & 112 Duane Sts., New York". OBV., A nude bust of Washington, profile, facing to the left; Legend: "Represented by Wm. Leggett Bramhall."

Silver	20	struck	Size 12
Copper	35	"	"
Brass	35	"	"
White metal	15	"	"
Copper-nickel	Several		"
		hundred struck	

Adams

691 REV., Same as Reverse of
Adams 671

OBV., A profile bust of Abraham Lincoln,
in citizen's dress, facing to the right,
and surrounded by a dotted circle;
Legend: "*Abraham Lincoln.* Natus
Feb. 12, 1809."

692 Same
693 Same
694 Same
695 Same

	Silver	3 struck	Size 12
	Copper	15 "	"
	Brass	15 "	"
	Copper-nickel	15 "	"
	White metal	15 "	"

701 Same

OBV., ABRAHAM LIN_COLN HONEST
ABE OF THE WEST. enclosing an oval
shield bearing on a scroll "WIDEAWAKES"
--Above and below it, a rose and leaves.

702 Same
703 Same
704 Same
705 Same

	Silver	3 struck	Size 12
	Copper	15 "	"
	Brass	15 "	"
	Copper-nickel	15 "	"
	White metal	15 "	"

REV., A nude bust of Washington, profile, facing to the left;
Legend: "Prepresented by Wm.
Leggett Bramhall."

OBV., Same

Same
Same
Same
Same

	Silver	3 struck	Size 12
	Copper	15 "	"
	Brass	15 "	"
	Copper-nickel	15 "	"
	White metal	15 "	"

Same

OBV., A profile bust of Abraham Lincoln, in citizen's dress, facing to the right, and surrounded by a dotted circle;
Legend: "*Abraham Lincoln.* Natus Feb. 12, 1809."

Same
Same
Same
Same

	Silver	3 struck	Size 12
	Copper	15 "	"
	Brass	15 "	"
	Copper-nickel	15 "	"
	White metal	15 "	"

The above is a corrected version of the Edgar H. Adams listing of the Robbins, Royce & Hard cards. While I have used Adams numbers where possible, I have changed the order of the listing in order to clear up the obvious errors in the Adams listing of these cards.

During the winter of 1859-9, on the order of Wm. Leggett Bramhall, Adams 666-670 were executed by Mr. George H. Lovett. The nickel variety was

struck on nickel planchets which were procured at the U.S. Mint at Philadelphia by Lovett. Mr. Bramhall, was under the impression that this was possibly the first token issued of the size of the nickel cent struck in that metal.

As the reverse of this card did not suit his purpose, he next issued Adams 671 to 675. While the Adams listing would indicate that it was a muling of the two reverses, the listing of the numbers struck definitely shows that it was just an error in listing.

The Adams listing of 676 to 680, is not a store card. This Lincoln political medalet (DeWitt No. AL 1860-73) (King #70) was engraved and struck by Mr. George H. Lovett shortly after May 1860, on the orders of Wm. Leggett Bramhall. The Lincoln likeness was taken from a photograph given Bramhall by a friend, George B. Lincoln, of Brooklyn. While King gives the idea that Bramhall considered this to be the first political piece issued in this campaign, it is my impression that Bramhall considered this to be the first political piece issued with the likeness of Lincoln. Of this medalet there were 7 struck in silver, 15 each in copper, brass, and white metal; and 250 in Copper-nickel. Size 12 (19 mm). Mr. Bramhall considered this to be the first political Medalet struck in nickel of uniform size with the nickel cent.

As the reverse die of the above was injured, it was altered by the substitution of an oval shield bearing on a scroll "WIDEAWAKES"--above and below it, a rose and leaves. This was done in order to supply the demand for a quantity of these Medalets and to eliminate the term "The Hannibal of America." which was severely criticised by some. This political medalet (DeWitt No. AL 1860-74) (King #71) is found in the above list under Adams numbers 681 to 685 and again under numbers 706 to 710. Of this piece there were 21 struck in silver; 35 each in Copper, Brass, and Copper-nickel; and about 1500 in White metal.

During the fall of 1860, he was persuaded by some of his friends, to issue a limited number of "mules" in the different metals. The number of these mules was limited to 3 of each in Silver, and to 15 each in each of the other four metals used. Of the three sets of silver, seven each, he retained one and believed the other two sets were in the possession of Robert Hewitt and Joseph N.T. Levick of New York.

Adams 716 to 720 is the same as 666 to 670.
Adams 721 to 725 is the same as 671 to 675.

The Lincoln mules of the above cards are listed by Robert P. King under Numbers 629 to 634. While he lists the other metal combinations he fails to mention the silver pieces under Numbers 631 to 634.

While the following has no bearing on the above list it may be of interest that in October 1859, as a result of his interest in American Political and Advertising Medalets, Bramhall designed and issued through the works of the Scoville Manufacturing Co., of Waterbury, Ct., a "Republican token" intended both as a political toy and as material for exchange with other collectors. (DeWitt No. AL 1860-60) (King #57) Obv., An American Eagle. Rev., "Not One Cent for Slavery;" Legend: "Millions for Freedom." The number struck was: 6 in Silver; 15 in Copper; 1000 in Brass and 1 in Lead. 24 mm.

While DeWitt indicates that this piece was struck last, Bramhall in an 1867 account of this medal mentions that in 1860 he had the reverse die of the above

altered by the addition of two palm leaves crossed over the Inscription; a six-pointed star under the word "Cent"; and in the Exergue, "1860". (DeWitt No. AL 1860-59) (King #56). Of this medalet there were 7 struck in Silver, 75 in Copper; and 15,000 in Brass, --all of them having plain edges. 24 mm. He was rather certain that the above numbers were correct as he had the dies in his possession and also had a certificate from the Co. as to the numbers struck. He destroyed the reverse die before the Civil War.

WARNING !

Recently there have been appearing in various parts of the country recent restrikes from the original dies of the Alabama Fund Dollar for the Panama Pacific International Exposition of 1915 in San Francisco. This so-called dollar is listed in the new Hibler-Kappen book as #402 and priced @ \$137.50. These recent restrikes have been offered to collectors as low as \$10 each and as high as \$75. each.

Please beware if you are contemplating a purchase of this item. The recent restrikes are naturally in BU condition, but they do not "feel" right nor do they look right. Know your dealer and have him authenticate your purchase.

ADDITIONAL TOKEN CATALOGUER

In addition to the list of people listed in the last Journal who are working on specific areas or states in the arduous task of cataloging tokens, we would like to state that the tokens of Oklahoma and Indian Territory are being catalogued by:

J.L. Hargett
P.O. Box 170
Okmulgee, Oklahoma 74447
